

NEW PUBLICATIONS.

CORNER ON THE FUTURE STATE. Being a Translation of the Section on the System of Christian Doctrine, contained in the Doctrines of the Last Things. With an Introduction and Notes by NEWMAN SMYTH. pp. 155. New York: Charles Scribner's Sons. 1883.

Dorner and his theological system have been known and appreciated for years by a few of the more scholarly of the American theologians; but his name has hardly been known to the people at large. This is not strange, for not only has there been no attempt made heretofore to translate his works in this country, but, even when they shall have been translated they will never be popular with the masses. Dorner's style is markedly scientific in its arrangement, and abounds in technical words and phrases that would be the despair of the ordinary reader. This is not said to disparage the valuable work which Dorner has done; such subjects as he has treated call for nostrine reasoning and technical phraseology. The present book is only one of the series of treatises which Dorner has written; but it contains most of the distinctive views by which he is best known. It is an attempt in plain words to bring the doctrine of Christian eschatology into harmony with the best knowledge and the best thought of the age. Dorner overthrows the old ideas of original sin and probation on earth only. God's divine justice, he maintains, will grant to every soul, no matter how deeply it may have erred, a judgment which will be Christian, that is merciful, and no soul will be punished until it shall have made a free, unbiased choice of evil after an intelligent presentation of good and evil has been made. A distinct acceptance or rejection of the historic Christ is, therefore, necessary to determine man's future condition. Roughly stated, these are the principles of his eschatology. From them many important results follow. As infants, idiots, lunatics, and the vast majority of the heathen have had no opportunity to accept or reject the historic Christ, they have not in this life had a proper full probation. And as a truly Christian judgment cannot condemn them without having granted them a probation, it follows that they may have this probation after death. In the opinion of Dorner these views justify the ways of God, and effectually dispose of the ideas bound up with the old Calvinistic theories of God. A system embracing such bold and radical doctrines may well be called a "new departure." It cuts deeply and fatally into the vital parts of the old system which has been best known in America under the name of New-England theology. It destroys at one blow the old motto to missionary zeal expressed in such phrases as "millions of souls are going to perdition every year for want of the Gospel." And it brings theology into harmony with man's deepest longings, and bathes its rugged logical corners with the melting tenderness of Divine love. Had such a system been put forth by an unknown man, it would have merited no notice. But coming as it does from a man who, in the opinion of Newman Smyth, his translator, is one of the two greatest of modern theologians, Julius Müller being the other, his words will carry weight. Joseph Cook has recently given a superficial currency to Dorner's views in his Boston Monday lectures. He has chosen the great German theologian's system into dozens of his well-known "propositions," which he frankly denounces as "atrociously incorrect," as giving a "false definition," as containing many "blunders." And he pronounces Dorner's ideas about probation to be "spiritually hazardous," whatever that may mean. Mr. Cook is a man of some ability and much assurance. He can write some pretty sentences, but he is utterly unable to understand the deeper thoughts of this age. Neither by nature nor by training is he fitted to speak of that agonizing cry of man's soul for the justice of love, which is the noblest chord of the new theology, and which, under all the dryness of Dorner's method, speaks in thrilling tones to the universal heart. The introduction to the present volume, by Newman Smyth, is interesting, and gives in a readable form a synopsis of Dorner's system. It is to be hoped that the whole of Dorner's works will soon be translated for American readers, as they have already been for English readers in Clark's Foreign Theological Library. Mr. Smyth well says, in his introduction, that "our somewhat scanty teaching with regard to the future life and the last judgment may be decidedly enriched by the contributions of the German theologians, and that the following pages from Dorner illustrate the profound ethical method and that large liberty of discussion which we greatly need to cultivate in this country, especially upon these themes of immense practical concern, if our preaching of eternal retribution and the day of judgment is not to become in the ears of the people the echo of an empty faith."

THE ENGLISH SCHOOL OF PAINTING, by ERNEST CUEVAS, pp. 332. Paris: A. Quantin. New-York: J. W. Bonton.

THE METHODS OF ENGRAVING, by ALFRED DE LOSSEZ, pp. 232. Paris: A. Quantin. New-York: J. W. Bonton.

ENGRAVING, by the Viscount H. DELAHOEDE, Sto. pp. 304. Paris: A. Quantin. New-York: J. W. Bonton.

These volumes are the more recent issues of the *Bibliothèque de l'Enseignement des Beaux-Arts*, edited and published by M. A. Quantin, of No. 7 Rue Saint Benoit, Paris, under the patronage of the Bureau of Fine Arts. The numbers previously issued are M. Duval's "Artistic Anatomy," Professor Max Collignon's "Greek Archaeology," "Painting in Holland" by M. Hayard, "The Art of Mosaic" by M. Gersbach, and "Tapestries" by M. Eugène Müntz.

Twelve volumes are to follow during 1883. The aim of this series is to furnish popular information in an easily accessible form on a broad range of matters pertaining to art. As would naturally follow from the intention of the publisher, stress has been laid upon the historical features and brief descriptions of technical processes rather than upon theories and criticism. The fast prevails, to the largest extent in the volume devoted to painting in England by Ernest Cheesman, the well-known contributor to *L'Art* and the former inspector of the School of Fine Arts. This is a book of rapid generalizations, characterized by a quick leap to conclusions which requires the reader constantly to make allowance for M. Cheesman's personal sympathies, for his tendency toward what may be termed the intuitive process in contradistinction from the logical, and for his fondness for brilliant antitheses and dexterous periods under which may lurk some particularly specious error. But if the reader will bear in mind that French art is essentially emotional, English art intellectual, and that this is the book of a French art critic, there will be little danger of undue captivation by M. Cheesman's polished style. The spirit in which he approaches his task is shown by his comparison of French and English art in his introduction to the modern English school. "It is necessary for the moment to lay aside our old and cherished preferences and to bring to this study the disinterestedness of the chemist who analyses methodically and without repugnance in his laboratory materials which are the most repugnant to his senses, the patience of the savant who dissects some unknown monstrosity." Hogarth is pronounced a moralist and not an artist, a dictum which has a strong foundation of truth. Sir Joshua Reynolds is called a "savant, who obtains the delicious effects in his portraits by the artifices of finished science," while Gainsborough "is naturally true." Wilkie is bracketed with Hogarth, Sir Edwin Landseer "by an artifice gives to all animals a veracity of expression which does not belong to their race," and "in the strict meaning of the word is not a painter than Benjamin West or W. Hill." Constable "has expressed what he thought"; Turner, "in love with the sunlight, painted not the sunlight which he had before his eyes, but that of which he dreamed, the ideal beautiful." The modern school M. Cheesman dates from the inception of the pre-Raphaelite movement, of which he says: "It is by this extraordinary power for shrewd that this art movement has arrived at so powerful poetic effects." The chapter on pre-Raphaelite landscape painting, with its graceful tribute to Ruskin, and that on historical painting, with its noble representation of grand style in a country which has never

had appreciation," must be passed over. The concluding chapter, on "caricature," is chiefly devoted to John Leech, of whom the writer says: "It was so charming, this pencil, original, spontaneous, natural, genial and so honest in its gayety, never breaking of vice. How far we are from the cruelties of Hogarth and the grossness of his school."

M. de Lestrel's volume requires no especial mention. It is little more than a handbook of reference for facts with which one cares little to encumber the memory. He has compiled short accounts, more or less technical but readily comprehensible, of different methods of engraving and reproduction from wood engraving and etching to photo-engraving and chromo-lithography. New methods appear almost every month, as for example the recent Hoechst process and that invented by Mr. MacClusie, and if the principle is understood it is not worth while to master the details of all the multitudinous ways of reproduction.

M. Delaohoe's treatment on engraving covers the same ground as Mr. Woodberry's recent volume, with a few important exceptions. His work is not one that can be termed exhaustive, nor does it show a broad and philosophical spirit of treatment. The chapters upon engraving in France in the eighteenth and nineteenth centuries are exceptionally full and complete, more so than the comparative importance of the topic demands. So with the chapter on engraving under Louis XIV. But we find no explanations of the conditions which led to the introduction of wood-engraving into Italy, nor adequate comments upon its rise and fall, and there is little enough in regard to Albert Durer, while Holbein's name is rarely mentioned. But the most surprising feature is M. Delaohoe's ignorance in regard to engraving in America. We find but one page out of 300 devoted to the art in this country, and this consists simply of a tirade against an art which will be Christian, that is merciful, and no soul will be punished until it shall have made a free, unbiased choice of evil after an intelligent presentation of good and evil has been made. A distinct acceptance or rejection of the historic Christ is, therefore, necessary to determine man's future condition. Roughly stated, these are the principles of his eschatology. From them many important results follow. As infants, idiots, lunatics, and the vast majority of the heathen have had no opportunity to accept or reject the historic Christ, they have not in this life had a proper full probation. And as a truly Christian judgment cannot condemn them without having granted them a probation, it follows that they may have this probation after death. In the opinion of Dorner these views justify the ways of God, and effectually dispose of the ideas bound up with the old Calvinistic theories of God.

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